

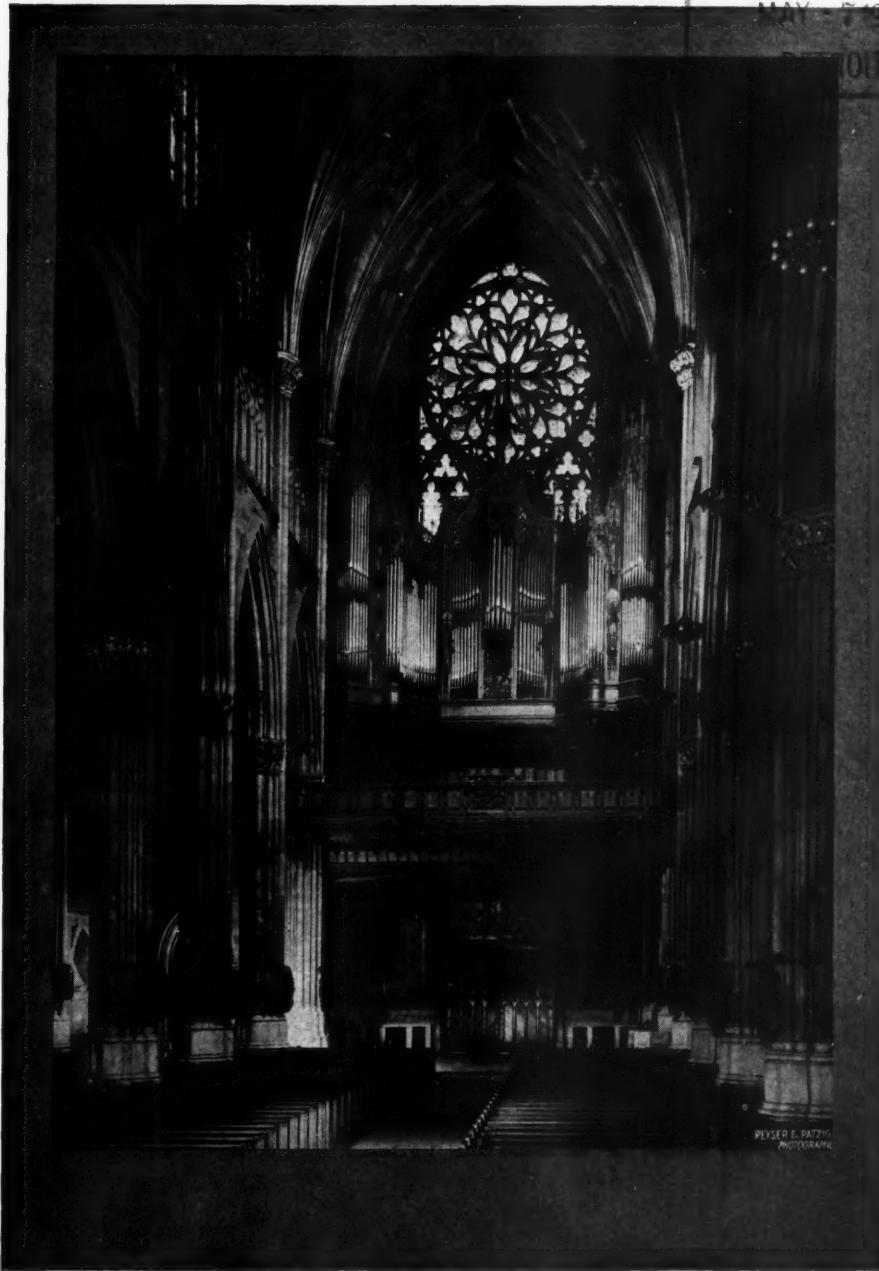
Indexed

The disappearance of the sturdy, independent-minded, freedom-loving individual and his replacement by a servile mass mentality is the greatest human menace of our time.
—Jan Christian Smuts
Field Marshal

MUSIC & DRAMA

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MAY, 1943

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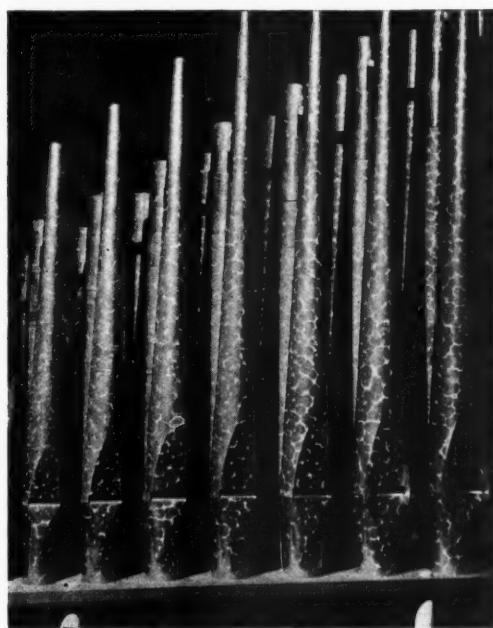
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REPERTOIRE AND REVIEWS

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General Service Music

A—"Early American Hymntunes," ed.C.Buchman, 13p. 7 pieces, e. (Music Press, 25¢). Both music and text from various 19th century American sources. There is a page of interesting notes by Mr. Buchman. Here we have hard music with none of the graces to give it warmth or appeal, therein perhaps reflecting the privations and hardships that faced our forefathers in founding this nation of ours. Judged by modern standards, these tunes are rather a stiff dose, but the publishers have performed a valuable service in publishing them; certainly every serious program-maker owes it to himself to buy an inspection copy and determine for himself when and where these bits of early-American church music can fit into his schedule.

AW2—Dr. Edward Shippen BARNES: "Song of Courage," A, 5p. e. (J. Fischer & Bro., 15¢). Text by J.Montgomery. A combination of graceful melody & harmony in some sections, contrasted with more rigorous themes elsewhere; no men required and therefore good for these days. Might be doubly effective if divided adroitly between a junior choir singing parts of it and the women singing the other sections.

*AW3S—Dutch, ar.C.Lefebvre: "Forever Free," Bf, 6p. me. (Galaxy, 15¢). F.Downey text. A rather graceful old melody and a text dealing with the modern American idea of being grateful to God for what we have and wanting to share it with needy nations not similarly blessed.

A—John GOSS: "O Savior of the world," Af, 6p. u. e. (Summy, 12¢). The old familiar and popular anthem in a new printing. What need a reviewer say about any new issue of an anthem as well known and popular as this one?

A4+—Alexander GRETCHANINOFF: "Vouchsafe O Lord," 11p. u. me. (Galaxy, 16¢). Text for an evening service, and music of a grand order, often doing what you least expect next, but always making it musical and convincing. Music like this can't be written until you have not merely developed a technic for putting your thoughts down in music notation but also have a heart that feels a musical message worth putting down. Music can't be written merely because a composer wants to; it must have something solid behind it; this anthem does. An excellent anthem which every good choir should use.

A1—Richard PURVIS: "Jubilate Deo," Ef, 5p. o. e. (Sprague-Coleman, 15¢). Text in English. Something rather unusual and good, though those top G's shouldn't be there in unison singing; in the first two appearances they can be overcome by merely holding the D's instead, and in the third appearance they can also be avoided easily. It makes a really good setting for any choir. Mr. Purvis is now Corporal Purvis.

Seventh Year — 1943

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Prospectus:

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A8—R. S. STOUGHTON: "Seek Him that maketh the seven stars," 8p. me. (Birchard, 16¢). Bible text. Needs a good baritone for brief solo, and a choir able to do four-part work in women's voices and in men's. First we have a rather original motive set for women's voices, the same then answered in men's voices; this treatment, over an accompaniment to steady it, makes the first section. The second section is a normal allegro for full chorus, simple and direct. It makes a good anthem. A—"Still with Thee," F, 6p. s. a. e. (15¢). H.B.Stowe text. Opens with smooth soprano melody, suitable also for a junior choir; then a chorus or quartet section of interesting music, followed by a contralto solo which again can be done by juniors; and finally the chorus again. Another good anthem, all sane and appealing. A4+—"To whom then will ye liken God," G, 8p. me. (16¢). Isaiah text. Needs choirs able to do four-part work in both men's and women's voices. Good materials, interestingly handled; a worthy setting of the text, capable of being made fully effective.

A—Thomas TALLIS: "If ye love Me keep My commandments," F, 4p. qc. u. e. (Summy, 10¢). Another old favorite in a current edition, music of good texture, on the solemn order, fit for the best of churches but within comprehension of any semi-educated congregation.

A1—J. Meredith TATTON: "Communion Hymn," Df, 2p. e. (Birchard, 10¢). "May the sweet name of Jesus be lovingly graven." As warming, lovely, and churchly music as ever written, but so short that it should be repeated or even sung thrice with a variety of vocal treatment. Let the juniors sing it once, then the men, then the sopranos, or everybody. A grand melody over grand harmonies and an adroit handling of the materials. This is music. Any organist who doesn't warm to it is in the wrong business.

CW4+—Dr. Harvey GAUL: "Daniel Webster's Collect for Americans," 14p. md. (J. Fischer & Bro., 20¢). "Words suggested by N.F.M.C. From Daniel Webster's Charleston speech." Here's another fine secular chorus for these days, its text stressing loyalty to America alone, its music stressing loyalties to all that is true, right, and beautiful—which in reality is just the kind of loyalty all real Americans today are fighting for. Somehow the fighting spirit dominates the first and last sections, while serene confidence and beauty dominate the middle section, where the chorus hums lovely warm harmonies against a solo voice. What Dr. Gaul does then in the recapitulation to make it even more forceful than the statement, will raise your hair and make you want to go out and

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Organ Music

Mano-Zucca, ar. Claude L. Murphree: *My Musical Calendar*, 20 pieces, 27p. me. (Congress, \$1.00). A set of transcriptions that should be useful for any of those brief moments during a service when a short piece of music is needed, for here we have real music, interesting & moody, that will say and mean a lot more than any average improvisation can. Even if it is only transcribed, it is sufficiently interesting to merit both the transcription and the use.

Mozart: *Three Organ Sonatas*, Nos. 9, 13, 15, 29p. me. (Music Press, \$3.75). No, not sonatas; "They were, most of them, composed for performance in the Salzburg Cathedral and total 15, varying from simpler pieces for two violins, bass, and organ, to sonatas with several wind instruments as well. . . Delightful and rewarding music," and certainly they are that. For that unusual program when the necessary supplementary instruments are available. They are not sonatas but rather little symphonies or ensemble pieces with the organ as the basic necessity, though the score indicates only manuals, no Pedal Organ.

Dr. Diggle's Column

Comments on music new and old by ROLAND DIGGLE, Mus.Doc.

- How many organists know *Organ Accompaniments for Unison Verses of 24 Hymntunes* by Edward C. BAIRSTOW (Oxford)? The distinguished organist of York Minster knows how to do this sort of thing as well as it can be done, and while many may find them admirable if used the right way. I have the choir sing only one stanza of the hymn, of course in unison, with Sir Edward's accompaniment; the effect is excellent. Do not attempt it without practising with the choir, for the organ part is not easy and if the choir is not sure of itself there will be trouble. I find that the best are for Helmsley, Stuttgart, Ebenezer, St. George, Picardy, Miles Lane, Hanover, Hast du denn Jesu, and Leonie. Perhaps Picardy is the best of the bunch; it has accompaniment for all four stanzas: 1 full, 2 soprano, 3 men, 4 full. I have used it with the choir only and it is quite beautiful. Hast du denn Jesu, sung to "Praise to the Lord," has a fine part for

Joseph W. Clokey

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I was amazed the other day to come across a *Concert Toccata* by Roland DIGGLE which was published years ago by Maurice Senart in Paris. I have not the slightest recollection of ever writing this piece nor can I remember anything about it. If there was ever a piece of tripe this is it and I recommend it very highly to those organists who have a yen to play something nasty on every program. Boys, here is a piece that really smells.

Our old friend Dr. Leo SOWERBY comes out with an *Arioso* (Gray) of eight pages which, while I find a little long, contains some nice music. It is the Sowerby however of 1942 and not the Sowerby of the delightful *Carillon* which has held its place in popular favor for almost two decades. The new piece has a melody and is not unduly difficult; it should make a fitting service-prelude although there are spots that will make the old ladies think their girdle is pinching.

I was glad to see John E. WEST's splendid *Old Easter Melody* in Gray's new Standard Series. Here is as fine an Easter [there may be an Easter celebration next year; so far Mr. Roosevelt has not attacked Easter, though he abolished America's Thanksgiving service.—Ed.] number as you could wish for. I have used it more Easters than I care to remember; the glorious old tune *O Filii et Filiae* sounds as fresh as ever.

I recommend the *Easter Fantasia* by Kenneth WALTON (Sprague-Coleman). Here is a piece of six pages of easy, effective music which introduces the tune sung to "The strife is o'er." Now while this is an Easter hymn, I see no reason at all why the piece should be confined to the Easter season. I use the tune at memorial services, on any Saint's day, and for all sorts of services; I know I shall use this piece quite often and if it has to have a title I shall simply call it Fantasia. Mr. Walton is a new name in organ music; I believe you will like this showy effective piece of music.

Quite different is the simple *Adagietto* of George F. Mc-KAY (Galaxy). Here we have three pages of prelude music that is just right.

Claude Murphree who has done so much for the American composer now comes forth himself with two attractive numbers, *Humoresque Americana* and *Chorale Prelude on an American Folk Hymn* (J. Fischer & Bro.). The first is a jolly five-page number on the *Arkansaw Traveler*; it comes off splendidly and it is a pity its use will be limited to concert halls. I would like however to recommend it to the hundreds of home owners of the Hammond electrotone, for here is a piece you can knock your friends cold with; don't miss it. The second number is a set of variations on the tune *Come Ye Sinners Poor and Needy*. I am sorry the tune is not more familiar; however the piece hangs together far better than is usual in this form of composition and it makes a good service or recital piece.

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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:
 *—Arrangement.
 A—Anthem (for church).
 C—Chorus (secular).
 O—Oratorio-cantata-opera form.
 M—Men's voices.
 W—Women's voices.
 J—Junior choir.
 3—Three-part, etc.
 4+—Partly 4-part plus, etc.
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
 A—Ascension. N—New Year.
 C—Christmas. P—Palm Sunday.
 E—Easter. S—Special.
 G—Good Friday T—Thanksgiving.
 L—Lent.

After Title:
 c.q.cq.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
 s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solo (or duets etc. if hyphenated)
 o.u.—Organ accompaniment, or un-accompanied.
 e.d.m.v.—Easy, difficult, moderately, very
 3p.—3 pages, etc.
 3p.—3-part writing, etc.
 Aflat.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
 b—Building photo.
 c—Console photo.
 d—Digest or detail of stoplist.
 h—History of old organ.
 m—Mechanism, pipework, or detail photo.
 p—Photo of case or auditorium.
 s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
 b—Biography. n—Nativity.
 c—Critique. o—Obituary.
 h—Honors. p—Position change.
 r—Review or detail of composition.
 s—Special series of programs.
 t—Tour of recitalist.
 *—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

***Evening service or musicals:*

Obvious Abbreviations:
 a—Alto solo. q—Quartet.
 b—Bass solo. r—Response.
 c—Chorus. s—Soprano.
 d—Duet. t—Tenor.
 h—Harp. u—Unaccompanied.
 j—Junior choir. v—Violin.
 m—Men's voices. w—Women's voices.
 off—Offerioire. voices.
 o—Organ. 3p—3 pages, etc.
 p—Piano. 3p—3-part, etc.
 Hyphenating denotes duets, etc.

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NEW YORK CITY



ST. MARY THE VIRGIN, NEW YORK

Photo by Mr. White shows the pipework in the high rear gallery; no case will be added until the organ is complete.

THE AMERICAN ORGANIST

May, 1943

An American-Classic Organ Arrives

By the Hon. EMERSON RICHARDS

Aeolian-Skinner, Church of St. Mary the Virgin, New York

In 1933 the new organ in the Church of St. Mary the Virgin, New York, became almost a sensation. Not since the days of Lynnwood Farnam had there been such a large attendance at a series of organ recitals. The reason in part was the novelty of the Nold-Harrison design. Raymond Nold wanted an organ fashioned along traditional French lines and, broadly speaking, the complete plan was reminiscent of the Cavaille-Coll organ of the mid-nineteenth century.

But Mr. Harrison also had ideas. He had succeeded to the technical direction of the Aeolian-Skinner Company and his interest in the possibilities of the baroque organ had been aroused. He had originally come to the Company steeped in the tradition of the House of Willis. But he was too much of an artist to remain bound to the narrow limits of any single school of organbuilding. He had an intense desire to explore and develop every possibility that would tend to increase the musical possibilities of the organ. He realized that the romantic organ prevalent in America was responsible for the general public's lack of interest in organ music. Quite true, this organ was, mechanically speaking, far superior to anything Europe could produce. Many of its voices were individually superior to the European model. Nevertheless, it failed both as a chorus instrument suitable for its primary ecclesiastical purpose and as an interpreter of both classic and modern music.

Consequently Mr. Harrison became interested in the chorus possibilities of what has been called the baroque organ. Since I am accused of having imported the term Baroque, it may be well to digress for a moment and explain what the term means. Baroque refers not only to a style of architecture but to that time-period which begins with the fading of the Renaissance toward the beginning of the seventeenth century and the rise of French classicism under Louis XIV. The English encyclopedists endeavor to limit this word to what they call a "debased style of architecture," which characteristically they blame upon the Jesuits. Undoubtedly this has given the word baroque a bad name among English-speaking people. It has no such implications as used by continental Europeans. Various forms of seventeenth-century art are referred to as baroque, in the time sense and without reference to quality.

Consequently even Bach and his contemporaries are frequently referred to as baroque musicians, and other musical instruments, common to the period, are considered as baroque. Even from an architectural standpoint the idea that baroque design is necessarily a debased, flamboyant and taste-

The muddled organ of the early twentieth century cleaned off its muddiness and became a clarified ensemble, tainted with an unwelcome baroque which it is now shedding to become the American-Classic that can survive and develop without handicap.

less decoration is without valid foundation. Certainly there are examples of both Spanish and German baroque that are even architecturally as pleasing as their attempts at Gothic or Renaissance. In Germany there were (and we hope this is the right tense) a number of examples of this style of architecture, ecclesiastically applied, that were outstanding examples of art. Passau, Wiedersheim, and Ottobeuren are three that come to mind. Consequently, in using the word baroque in its accepted European sense and as applied to organs, I am thinking of Schnitger and Silbermann, which certainly represent high attainments in the art of organbuilding. Let us think, then, of a baroque organ as one built during the latter half of the seventeenth century and the first decades of the eighteenth, and with this understanding we may proceed.

By 1933 Mr. Harrison was prepared to make some tentative moves in the direction of baroque tone-color and chorus ensembles, and to some of these ideas he evidently found Mr. Nold agreeable. Of course Mr. Harrison could not altogether escape his English background. The result was that the 1933 St. Mary's organ was, in design, French in the disposition of its forces, baroque in its use of mutations, and English in its reeds and Diapasons. This was the design, but it was never completely carried out. Much of the discussion over the merits of the St. Mary organ as it stood after 1933 resulted from the failure to consider that it was only a partially-completed instrument. Funds available at that time were sufficient to complete only about 60% of the organ. The rest remained on paper. Only half the Great was completed. The Swell was the only division that approached completion. The reeds of the Positiv were missing. The fourth manual was silent. The Pedal had neither its 32' nor its independent 8's and 4's.

Then came the death of Raymond Nold and the accession of Ernest White to the musical directorship at St. Mary's. Mr. White is young, energetic and talented. He wanted the organ completed. So he instituted a series of recitals to raise the necessary funds. He also was receptive to many of the ideas found in the baroque organ. In the meantime, Mr. Harrison, through endless experiment and development, together with experience acquired by personal examination of the best of the baroque organs in Europe, had begun to

evolve a new type of organ, which I have designated American Classic. This development takes in the basic principles of the baroque organ without attempting to reproduce such organs regardless of modern developments in voicing and action.

American-classic is characterized by complete independence of the various departments of the organ, both in tone-quality and pitch. Thus, dominating reed-tone is denied to the Great Organ, and in its place we have a purely flue chorus of great intensity and brilliance, founded upon a Diapason base, and with an emphasis on 16' pitch. The Swell Organ, on the other hand, is dominated by a family of chorus Trumpets of a light, brilliant, and pleasing character, which are not so powerful as to completely obliterate the flue section of either the Swell or the Great when combined. The third manual is devoted to a Positiv which may be either an unenclosed section planned along strictly baroque lines, or a compromise in which baroque voices are enclosed with modern



ST. MARY THE VIRGIN, NEW YORK
The Church is hardly noticed by passers-by in midtown New York, in the heart of the hotel and theater districts.

orchestral imitations. Both Swell and Choir provide the softer accompanimental voices. Few of Mr. Harrison's organs of this description have gone beyond very large three-manuals, but the fourth manual at St. Mary's is planned as a Bombarde division, and consequently will be more in line with the French baroque of Cliquot and therefore a combination of reeds and mixtures planned along more heroic lines than either Great or Swell. The Pedal in the American-classic organ is an independent entity in which the romantic type of extension is disallowed in favor of real pipes, and where manual borrows are likewise discouraged. The predominating pitch of the Swell is 8', Positiv 4', the Pedal ranging between 32' and 16'.

Mr. White and Mr. Harrison decided to complete the 1933 organ along the lines of the American-classic. Since we have recently written of Mr. White's own baroque organ, there may be a tendency to confuse Mr. White's personal taste with the newly designed St. Mary's. Therefore we hasten to confound our critics and disappoint our enemies by stating that St. Mary's is in no sense a baroque organ. As planned,

the result is American-classic of the type I have just described. The voicing is distinctly American, with all the brilliant, suave, even luscious, packed-in color characteristic of the best American work. But, as this design demands, the organ is not an assembly of beautiful voices. It is an ensemble instrument in which every voice has been treated so as to be a part of the whole. It is, above all, a chorus instrument, in which there is not just one but a multitude of ensembles designed to cope with any kind of music or any ritual demand. So, while still not yet completed, St. Mary's is an ideal church organ, and a fine recital instrument as well.

Plans for revamping the 1933 organ were maturing in the late spring of 1942. The war forced immediate action. The war production board was rapidly shutting down on organ construction. No new metal, particularly tin, could be used. It was found that by sacrificing several of the big metal ranks, the larger part of the new plans could be accomplished. The summer and fall of 1942 saw most of the old pipework returned to Boston. Much of it went into the melting-pot and came out as new voices. The balance was revoiced, most of it radically. By February of 1943 the pipework had been returned to its perilous perch on the west wall of St. Mary's. Immediately Mr. White instituted a series of four recitals to demonstrate the possibilities of the new tonal design, the new voices, and the new ensembles.

The organ is not yet complete and cannot be until peace returns and materials are available. The console is the regular Aeolian-Skinner four-manual, but the upper manual remains silent. The planned ten-stop Bombarde Organ, which will play from this manual, will greatly affect the final ensemble of the completed organ. That has been taken into consideration in recasting the organ as it now stands.

Here it is my intention to consider the 1943 organ from two viewpoints. First, as it now stands, and second to describe the changes that have been made and the consequent result. In doing so, I hope to make certain observations upon ideal design, and how far this result has been attained in this organ. With this preliminary statement, let us look at the organ.

THE GREAT

Perhaps the greatest change is in the design of the Great Organ. Originally the Nold-Harrison design called for sixteen stops, of which three were to control the 16-8-4 Bombarde reeds borrowed to the Great. The Bombarde section is not yet in being, and the new plan omits these reeds from the Great scheme. Actually only eight of the remaining thirteen in the original scheme were inserted in the organ. All these, with the exception of the 16' Principal, were removed. The Harmonics, Quint, Tierce, Octave Quint, and Doublette were revoiced, the balance entirely discarded and the metal used to make the new pipes.

The Harmonics have been entirely revised, the ranks now being 15-17-19-21-23, generating much 16' resultant tone. The 21st and 23rd are radical departures from ordinary mixture planning. The effect is a certain roughness that is more consistent with the light baroque reed effect than the smooth reed impression that would have resulted if the general baroque prescription of 8. 5 1/3. 4. 3 1/5. 2 2/3. or the more modern 2 2/3. 2. 1 3/5. 1 1/3. 1. with a break in the upper octaves, had been followed. The Quint, Grosse Tierce, Octave Quint, with the accompanying unisons, would normally give the classic effect, but are not, in the St. Mary's scheme, voiced with that in view. They are introduced to fit into the general ensemble rather than to produce a special reed effect.

The most important development of the Great Organ is its 16' foundation. The 8' Diapason has given way to a 16' Quinton temporarily borrowed from the Pedal and one of the spare knobs is intended for a 16' baroque reed of light texture. The Principal has given way to a Montre and the

single Mixture has been increased to three. The changes typify the progress made in the past decade.

Thinking of the Great Organ in terms of 16' foundation was present in 1933, but no one was bold enough to actually try it. A decade ago the impulse would have been to put at least three and perhaps four 8' Diapasons on the Great in an organ of this size. Now it is reduced to one, and the 8' tone merely acts as a pivot upon which to balance the 16's and mixtures. Perhaps the change in fundamental design is best presented to the eye by paralleling the old and the new.

Just how different the two ensembles would have sounded is not difficult to imagine. The 1933 design, if completed, would have been overwhelmingly reed tone—heavy, dark and unwieldy. 1943 is brilliant, transparent and superb. Its flue tone not only dominates the organ, but there is a feeling of many voices singing together—the true chorus effect.

1933 GREAT: 3 3/4" & 4 1/2":	1943 GREAT: 3" & 4 1/2":
16 Principal	16 Principal
8 Principal	Quintaton
*Diapason	8 Montre
*Flute h	Bourdon m
*Gemshorn	Quintaton
5 1/3 Quint	5 1/3 Quint
4 Principal	4 Prestant
*Octave	Flute Couverte
*Flute Couverte	*Spitzprinzipal
3 1/5 Grosse Tierce	3 1/5 Grosse Tierce
2 1/3 Octave Quint	2 2/3 Octave Quint
2 Doublette	2 Doublette
V Harmonics	V Harmonics
15-17-19-21-22	15-17-19-21-23
16 *Bombarde	III-V Fourniture
8 *Trompette h	15-19-22
4 *Clarion h	III Cymbale
*Planned but not built.	22-26-29
	16 *'Baroque' Reed
	*Proposed but not built.

The 16' Principal is still only fair. It tells in the ensemble, but the extreme bass is rather indecisive, the middle thick, and the treble keen.

The 16' Quintaton, borrowed, for the present, from the Pedal and extended, is a very fine voice. Its imitative string quality in the bass and general mixing quality make it most useful. It not only serves as the double for the minor chorus, but is appreciatively felt in the full ensemble. In the treble the twelfth is more developed and the tone loses some of its string-like quality in favor of an individuality that is not flute or string but an organ quality that is as attractive as it is useful both in solo and in combination. Because the electrical work and unit chests were still available, the stop is still treated as a unit, appearing on the Great at 16' and 8' and in the Pedal at 16', 8', 4', and 2'. We have spoken of the excellence of this voice as developed by Mr. Harrison in connection with the Ernest White organ. Its value in the modern organ as both a manual double and a soft Pedal voice cannot be overestimated.

Montre is the lone unison Diapason in the organ. At first I did not think very much of it, but upon repeated hearings it is a voice that grows on one and I now believe it is worthy of the high estimate Mr. Harrison gives it. There is nothing spectacular about it. There is no impression of drive or power. There is no astonishing burst of strength and fire, such as we have at Armley. It has a graceful and restrained brilliance such as one associates with a Watteau. It is not a big voice, barely bridging the gap between 16' foundation and harmonic superstructure. Individually it is signal appropriate to its environment in this resonant, elaborately-wrought but discreetly-subdued church. The bass is clean but not weighty. The middle section has the dramatic quality of a fine vocalist that melts into the honeyed accents of a Metropolitan favorite in the treble.



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The services are as colorful as the sanctuary in this, New York City's highest of high Episcopal churches.

Bourdon is characteristic of the clear, clean tone that is only procurable from a metal pipe of the Gedeckt family speaking on low-pressure wind. It mixes with everything and willingly bears the burden of supporting any or even all of the upper assembly. The 5 1/3' Quint is a large-scale Diapason, remaining from the 1933 scheme but revoiced to meet the altered conditions. It serves to emphasize and reinforce the 16' foundation. Prestant is bigger and decidedly more normal Diapason than Montre, and is in reality the foundation for the upperwork. The 4' Flute Couverte is a large-scale pipe with a bell-like quality that is most useful in solo. At the same time it makes the flute ensemble.

The 4' section is the weakest part of the Great. One of the spare knobs will very likely control another 4' of Spitzprinzipal characteristics, thus giving greater strength and variety to the 4' tone.

Grosse Tierce and Octave Quint are hold-overs from the old organ. Again they belong to the 16' foundation. Tierce is tapered and on the fluty side. Quint is a fairly large Diapason. Doublette 2' is a large-scale Diapason, just a shade under and less brilliant than the Prestant.

Now for the most interesting and outstanding feature of the new organ—the three mixtures. The 1933 organ had but the so-called Harmonics which may be considered as ancillary to the 16', 8', and 4' Bombardes originally intended for this department. The reed structure has been swept away in favor of an equally brilliant and powerful chorus derived from flue pipes. This is not just an exchange. It is a fundamental difference in tonal design as radical as anything proposed in the art of organ design during the past century. I do not mean to imply that this is the first attempt at such design. Mr. Harrison has, since St. Mary's was first built, produced a number of Great Organs having three mixtures and no reed family. I merely point to the difference between



ST. MARY THE VIRGIN, NEW YORK
as the choristers see it from their gallery high in the rear; an old chancel organ remains but not in playable condition.

1933 and today, as exemplified in this organ, to show how far we have gone in a single decade.

Perhaps I should explain to those who have come in during the middle of the picture that the substitution of the mixtures for the reeds is in the interest of clarity and precision, and likewise to supply a different tone-color that is in contrast to the reeds, while dynamically as powerful. We have said before in these columns the chorus reeds of the Trumpet family admit of little variation. Ideal chorus reeds do not change in quality, although they may vary somewhat in power according to the department to which they are assigned. Consequently, since by the accepted standards of modern design, the first or primary reed chorus is assigned to the Swell, there is nothing gained by repeating this chorus on the Great. On the other hand, to produce a brilliant and powerful flue ensemble on the Great in contrast to the reed dominants of the Swell is to add greater interest and variety to the tonal resources of the instrument. It is for this reason, as well as for the greater flexibility and clarity gained, that we now employ mixtures to displace the reeds on the Great, as has been done in the present instance.

The Harmonics have undergone an important change through the substitution of the daring 23rd for the 22nd. The resultants increase the 16' tone and produce the reed effect that comes from the employment of the 17th and 21st. The 23rd seems to add a certain impression of roughness and percussion that one would find in a baroque Trumpet. Fourniture and Cymbale are on a special low-pressure chest and the reduction in pressure admits of voicing the two at their greatest strength, while still preserving their essential

NOTE: Mr. White since the Senator's article was written has about decided to use the spare Great knobs for a 3r Carillon and 16' Bassoon. Incidentally he feels the Pedal pitch as ranging between 16' and 8' in the new organ and that the Great Harmonics generate 8' resultant tone.—ED.

Diapason quality. Fourniture is truly a power stop, adding almost 100% to the strength of the division. It also adds sonority and cohesion. Cymbale with its high pitch-range in the bass adds a brilliant top to the harmonic structure. Again it increases the power of the ensemble and because of its numerous breaks prevents any screaminess in the treble.

The ensemble of the Great Organ is now a magnificent blaze of tone. It has depth and solidity. There is even the suggestion of ruggedness. But at no time are the musical waters muddied by an overwhelming mass of 8' tone.

(To be continued)

Prelude to 'Modernism'

By ROWLAND W. DUNHAM

Introduction to a contemplated series of reviews of dissonant music

OVER twenty years ago T.A.O. presented an article on the church music of Philip James, then a new venture in American music for church use. Later came an article on Edward Shippen Barnes' First 'symphony.' In those days dissonance was beginning to creep into the harmonic idiom in ever-increasing proportions. Then came the general use of radio.

With the broadcast of serious music the voice of contemporary composers became more insistent until today there are few current works of importance which revert to the style and character of the last century. One has only to listen to recent works by Hindemith, Stravinsky, Bartok, or Schoenberg on one hand, or by William Schuman, Roy Harris, Sowerby, or Chavez (to select at random) on the other, to realize that these are the men who are creating the music literature of the present day.

Organists are notoriously conservative in their tastes. For this reason the new music has been slow to pervade the tonal resources of the organ loft. Even *T.A.O. has perhaps been slow to approve the qualities of organ music which is in an unfamiliar cast. There are good reasons for this reluctance to depart from accepted traditions. Nevertheless the time has come for the organ world to get into step and indulge in somewhat of an about-face. We cannot confine our musical efforts to the romantic school of which only a small repertoire of first-class organ music exists. Nor can we play nothing but that greatest of all music—that of Sebastian Bach.

What, then, is necessary for the average organist who wishes to present music of this decade? Nothing less than a complete re-orientation—a turning to the literature that is being created today. Of course the easy way is to ignore all this, to shrug our shoulders and proclaim complete abhorrence to this "exploitation of discord." Which is a perfectly wonderful way to go to seed and gradually die artistically. No, we cannot afford to ignore what is going on about us, much as we think we dislike it at the moment.

Look about at the output of leading publishers. A cursory examination may disclose the amazing volume of music of which we disapprove which is increasing monthly. If this stuff is so horrible why do hard-headed businessmen sink their dollars into such publications? Certainly publishers are not in business to lose money. There must be a demand for such music. Smart musicians are not going to spend precious hours in the composition of music nobody wants. The answer is obvious. If we think our old-fashioned opinions are still valuable it certainly is time that we found some of the answers.

*Dean Dunham of the College of Music of the University of Colorado finds much of interest in, for example, the H. W. Gray Co.'s 'contemporary organ series,' while T.A.O.'s review pages have found most (but not all) of this type of effort hardly better than blatantly pretentious. Dean Dunham has therefore consented to write special reviews of some music of this type, because he likes it and thinks others should like it too. The present discussion is merely his prelude to these reviews.—ED.

What is this modern stuff and how can we integrate our tastes to fit into the picture? A complete answer would take many articles such as this and few would bother to read them over a series of months. All that can be done here is to make a few suggestions and refer readers to books that can do it better anyway. Later we shall take space in T.A.O. to call attention to some of the new works that must challenge the attention of all organists who are not entirely fossilized.

Since the greatest obstacle to the approach towards understanding contemporary music lies in harmonic innovations a few words on the subject seem to be indicated.

The triad remains as the basis of harmonic construction. Deviations in dissonant effects have been the greatest means for harmonic contrast from the very beginning of composition in the sixteenth century. It has been pointed out that nearly all of our most daring chords already existed long ago in old music in a latent state. Early Italian choral music illustrates the uninterrupted sweetness of the exclusive use of triads. Palestrina realized the value of suspended and passing tones to relieve this effect.

Homophony music brought about an exploitation of the discords in a purely harmonic manner. The situation today has assumed proportions that require more than casual acceptance or rejection by the professional musician. "Our ears take pleasure in music of a low degree of tension . . . But of contemporary music they expect sterner emotions. They not only can stand passages without triads, they actually demand them. How great the span can be between triads is a question of the hearing habits of the listener and of the ingenuity of the composer. . . . It would appear that there is in the ear itself . . . a certain limit of irritability which it does not seem advisable to exceed by means of music too far removed from nature—that is, the triad."

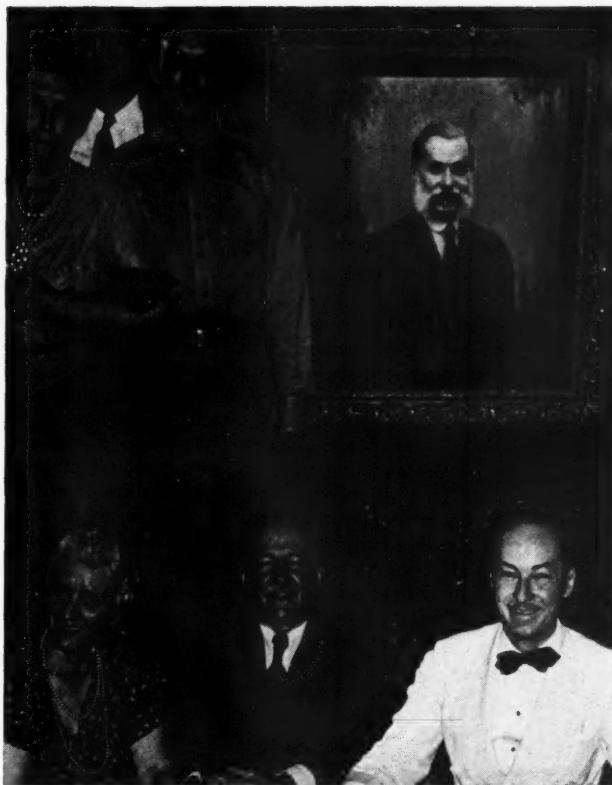
This quotation from Hindemith's *Craft of Musical Composition* is the most illuminating explanation of modern music I have seen. From it one gets a hint of the principle which seems to underlie the best of contemporary art. One of the difficulties the musician trained in traditional harmony always finds is to understand that the triad which formerly dominated now has become secondary. It is not easy to dismiss all conceptions of harmony and receive this new pattern as a completely new musical language. This is exactly what must be done in much of what we hear today.

Perhaps it might be useful to call attention to a few of the harmonic features of this century. While practically all can be found in the earliest polyphony their presence eludes identification because of the texture of the polyphony. They include free use of ancient modes; parallel movements of chords, dissonant and concordant (impressionism); twelve-tone scale and chords (duodecuple); polytony, two or more planes of tonality; treatment of successive discords; chord-building by fourths; linear counterpoint; atonality.

Paul Hindemith's treatise (*Associated*) has been mentioned as a valuable aid to the subject. Second in the list is a book which treats quite exhaustively the details of modern harmony—Horace Alden Miller's *New Harmonic Devices* (Ditson). George Dyson's *The New Music* is known to most of us. So is the older *Modern Harmony* by Eaglefield Hull (Augener). *Studies in Counterpoint* by Ernst Krenck (Schirmer) presents the technic of composition from a different, an almost entirely mathematical angle.

There is much to be learned from such a study. Some of us feel an antipathy towards some of the newer works even after careful study. It seems to me there are two classes of composers, the sincere artist and the smart-alec. To place new works or new composers must ever remain a difficult problem which can only be met by cultivating that which seems worthy and keeping an open mind about the rest.

In succeeding articles I hope to present some ideas regarding a few of what seem to be preeminent organ compositions of today.



THREE GENERATIONS OF YONS
Seated: Lina, Constantino, Pietro Yon; painting: their father, Antonio Yon;
standing: Cpl. Mario Yon, Pietro's son.

The King of Instruments

I have sought in every way thy praise
To sing . . . in vivid imagery to portray
The marvel of thy being, finding steadfast
Through all the passing years my love for thee,
And count those years rich in treasured memories
Of golden hours that all too swiftly passed—
Of courage and hope born of thy making,
For thou art as the dew on the mown grass
To refresh the human heart worn weary.
But what if there were no skilled hands to reveal
The transcendent majesty of thy being—
No master mind to unbar the chambered gates
Of thy soul and flood the world with its fragrance?
Then very poor indeed would mankind be.

—Minnie McIlrath

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

- *Herewith is a summary of the summer courses advertised and described in previous pages for the current season:*
Grace Leeds Darnell, junior-choir work; New York, June 21 to July 1; March page 50; April 76.
Guilmant Organ School, organ, choir-work, theory; New York, July 6 to Aug. 6; March page 53; April 88.
Edith E. Sackett, junior-choir work; New York, Sept. 1 to 11; Norfolk, August 2 to 6; April page 77.

Peabody

- Under the direction of Frederick R. Huber, Peabody offers a full course of study in all branches and for all grades. For the sixth summer Dr. Charles M. Courboin conducts the organ course, with special advantages for advanced organists in coaching and assistance in preparation for concert work. Dr. Courboin has been on Peabody's regular faculty substituting for Virgil Fox since the latter joined the armed forces. One of the unusual courses, aside from organ, is that to be conducted by Olga E. Prigge in group instruction in piano.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ

Agreeing to Disagree

AFTER the exchange of a few lengthy letters my beloved 'Uncle Dunham' is taking the other side and defending such organ publications as Mr. Gray has included in that special Contemporary Organ Series. You like to drink milk? Perhaps, but I hate the stuff. Beer? That too I hate. But the properties and benefits of milk and beer are not altered by my opinion of them, nor by yours.

There is nothing unfamiliar to any of us in the compositions in this C.O.S. I'll venture the guess that we can't find a single chord that is new; I'll also venture the guess that Bach used every one somewhere in his music. Only he used them differently and we liked them.

Now a mouse-trap is a delightful contrivance, unless you use it wrongly and get your finger caught. To my ears, these C.O.S. writers are using their elements wrongly, whereas Bach, Brahms, Wagner, and all the others we revere used them adroitly.

I cannot escape the conviction that any diligent music student could so master counterpoint (harmony is not worth bothering with except in simple ditties) that he could produce results comparable to the C.O.S. by the mile. But it took genius to write even one Brahms Symphony or the Franck Symphony.

We must watch how we handle such words as Modern, Traditional, et al. Neither word implies the least commendation or condemnation. Because an artist was born in 1910 doesn't make him superior to one born in 1810 or 1710. In fact, if I know much about painting or sculpture, the men born several centuries before our 1910 gentleman were quite superior products. Remember our comparatively recent age of cubism in art? Where is it now? But it fooled lots of people into imagining there was a soul-stirring message in it.

The newest of the old and the oldest of the new, is still a fairly workable creed in any realm. Newness for its own sake isn't worth a continental. In fact age has infinitely greater values in itself, and if you don't believe it, try to buy some ancient painting or statue that existed two or three centuries ago and is still known.

Uncle Dunham and I agree on one thing, agree heartily: that we dare not run the risk of being ignorant of anything, afraid of it, or prejudiced against it merely because it is new. Nor because it is old. He used to say it took perspiration to make good music while I yelled no, it took inspiration. Many's the time he kidded me about inspiration as the motive-force for composition. Any advanced counterpoint student could write 'music' by the mile and no limit. That's what much of this C.O.S. sounds like to me. To him, much of it is beautiful. He will tell about some of it in the issues just ahead, and he'll tell it and T.A.O. will publish it just as rapidly as conditions permit.

A word of caution. We can't call this music modern or contemporary, for these words include good music too—Snow's Invocation, Toccata Prelude; Timmings' Arietta, Cam-eleon, Drifting Clouds; Titcomb's Four Gregorian Improvisations; Maekelberghe's Triptych, to mention but the few examples already reviewed in our 1943 pages. The particular type of music Dean Dunham will deal with is that compara-

tively smaller but distinctly louder series in which dissonance is the chief aim and harmonic ugliness the chief result. With all of which he will at once proceed to disagree, perhaps violently.

—t.s.b.—

"Why not some good articles on mixed quartets?" asks Mr. Walter C. Renton of Edgewood, Penna. There are still churches content with but four soloists for their choral music, and a few others using the quartet because they cannot afford anything better, and do not have an organist capable of making volunteers sing acceptably. Though the best churches do not often use quartet music as such, I still rather like an occasional number, one better suited to a quartet than to a chorus. I can't at the moment think of anything Bach ever wrote that fits a quartet better than a chorus, but we all know occasional anthems that do.

As a young organist I was dumped into church music with no preparation for handling voices, other than several years of practical association with Mr. Bauman Lowe as his assistant; by observing how he handled both his solo voices and his volunteers I learned a lot. A quartet requires teamwork just as much as a chorus does. It's distinctly the organist's job to enforce team-work and suppress the four individual urges wherever they conflict with the ultimate job of putting the quartet number across. Not having studied voice, which everybody today knows an organist must study if he is to be competent, I was much too incapable of handling a solo quartet and must have made a mess of it for some time.

So the first essential in handling quartet work in church is a working knowledge of the voice, and the second essential is command enough to enforce the director's ideas, supposing of course that he does have ideas, and good ones. That is probably the hardest thing for the younger organist to learn.

Second, a rehearsal room must be right. It must be neither too cold nor too hot; a hot rehearsal room will ruin everything. Since singing is a business with the quartet—a pleasure for the volunteers—the rehearsal must be more to the point, more drastically efficient, more persistently earnest. A quartet member who doesn't know his part or is too indifferent to give his best, had better be eliminated quickly before he ruins all the results and gets the organist fired.

For repertoire the choice in earlier years was wider than it is today. Too many anthems now call for more than four parts—in an era when neither composers nor performers are in the main capable of doing really good work in simple four-part. T.A.O.'s reviews, when reminded as Mr. Renton now reminds us, try to indicate by that qc and cq whether an anthem is likely to be more effective with a quartet (qc) or more effective with a chorus (cq) though still possible for a quartet. We've been forgetting that distinction of late. But any anthem marked with our 4+ abbreviation at the start is out, so far as a quartet is concerned; technically it cannot be sung by only four voices. All the others can, those not marked 4+ or more.

It will help if our readers send in a list of anthems they've found especially effective for quartets; for greatest good we need the name of the publisher too. Why not some good T.A.O. readers supply a few lists? Send them, won't you, please?

Summer Choir-Arrangements

By THEODORE SCHAEFER
Covenant-First Presbyterian, Washington, D.C.

• Our volunteer choir of 40 voices serves from the middle of September until the first Sunday in July, supplemented by four paid soloists. It had been our custom to retain the soloists during the summer months, augmented by four, sometimes eight, voices from the chorus, but after the 1941 summer it became obvious that for some time vacations would not be plentiful, so the choristers would still be available. Some members were working on alternate Sundays, government workers continued to come to Washington, and decentralization and the draft were making a constant turnover in the choir.

These factors changed our usual plan and we concluded that we would maintain a summer chorus but not try to oblige any chorister for all Sundays. First we had the chancel choristers sign for all Sundays on which they would be available and willing. Next we announced auditions, to be continued all summer, for new voices. From these two lists we made up a unit of 20 voices for each Sunday, but it was understood that, in order to maintain balance, a chorister might be requested not to sing, or to sing on a Sunday not signed for. No attempt was made to rehearse weeks ahead; the 90-minute rehearsal was devoted to music for the one Sunday alone.

The results were gratifying, but our heavy vestments were too warm for summer wear, so the choir mother, music committee, and minister cooperated in securing funds for summer vestments—one-piece light-weight rayon collegiate gowns.

I did not take my usual long vacation but was glad to split it up so I'd be here when the work was to be done. For repertoire we used the following anthems, supplemented by four solo numbers and one duet:

Alcock, When thou turnest away
Bach, In faith I calmly rest
Beach, Let this mind be in you
Beethoven, Heavens are declaring
Darke, O hear ye this (The Sower)
Davies, God be in my head
I vow to thee my country
Dickinson, Beneath the shadow
Kopyloff, Hear my cry
Rowley, Praise
Shaw, O Light from age to age
Thiman, There is a stream
Whitehead, O Light beyond
Wood, Expectans Expectavi

Fees for Weddings

From the calendar of St. Andrew's, Wilmington, Del.

• There seems to be a bit of confusion in the minds of some people, about the question of fees evolving from the rites and sacraments of the church. Apart from the solemnization of matrimony, when the officiant and the organist and

the sexton should be remembered, the church exacts no fees whatsoever for her sacramental gifts. There are one or two possible exceptions to this rule. For example, if a stranger—or any one who does nothing to support the church as an institution—comes to the church and asks for her offices, ceremonies, sacraments, and blessing, he should certainly indicate his thanks for an organism which—if everybody were like him—wouldn't even be able to exist. But it is obvious that a regular communicant is in no way obligated to the church. Her whole life and liturgy are his for the asking, and the church is privileged to serve him. Quite often, however, a parishioner does wish to express his thanks for his occasional use of the Lord's gifts—in baptism, burial, and so forth—by a token beyond his regular giving. It's as though he were saying, "Thank God for the church. She's the cornerstone of all that's noble in this old world. I'm eternally grateful to her and her ageless gifts. I'm glad she's where she is, and doing what she's doing. May she go on from strength to strength! And to that end, please accept this token of my sacrifice of praise and thanksgiving!" In that case, the priest will gratefully accept the offering, but not for himself. The gift goes into the Rector's Discretionary Fund, and serves the church in the multitude of ways for which such gifts are sorely needed. So be it!

For Composers and Performers

• Music should bring relief. It should rehabilitate minds and souls, and modern music does not do this. If we are to have great music, we must return to the fundamentals which made the music of the past great. Music cannot be just color and rhythm; it must reveal the emotions of the heart.—SERGEI RACHMANINOFF.

So You Want to Know?

• "So you want to know what's wrong with America? Mostly, it's the wrong people talking at the wrong time. Who's talking? Secretaries of this and that—\$40-a-week clerks with \$40-mentalities . . . presidents of whosis or whatsis, who lost their own businesses and are therefore qualified to mind everybody else's. Zaney politicians screaming for a spotlight. That's what's wrong."—The Hon. EMERSON RICHARDS, from a featured article in the Daily World, Atlantic City, N.J.

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• "In the decade before the war, we spent billions on the theory that a superior few could plan the lives and duties of a hundred and thirty million people. Now we are spending many more billions to inject in our fighting men the qualities of self-reliance, initiative, and imagination which we had come to deprecate," wrote Captain Eddie Rickenbacker in Life, Feb. 8, 1943, issue. Also in the days before the war we gave millions to farmers to plow under their crops, kill off their flocks; who in America today doesn't wish we had those crops & flocks now?

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Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York
March Morning Services

*Huber, O Lord Rebuke Me Not
Holy Lord God, Huber

Lord God we lift to Thee, Dickinson

Alcock, Andante

*Reger, Lord Have Mercy

When thou turnest away, Alcock

Jesu Friend of sinners, Grieg

Alcock, Maestoso

*Bubeck, Meditation

O Savior sweet, Bach

I see Thy kingdom, Gretchaninoff

Nichelmann, Largo

*Karg-Elert, I Believe

Wake the welcome day, Werner

In my heart, Saint-Saens

Bach, Credo

• DR. C. HAROLD EINECKE

*Park Congregational, Grand Rapids
March Services

*Bach, Come Savior of the Gentiles

Send out Thy Light, Gounod

j. Jesus meek and gentle, Holler

Jesu Joy of Man's, Bach

McKinley, Fantasy on Munich

*Kreckel, De Profundis

God is a Spirit, Bennett

j. Calvary, Rodney

Blessed Jesu, Dvorak

off. Edmundson, Nocturne

Lutkin, Heinlein

*Hyde, Spring

Matthews, Olivet Prelude

Bless the Lord, Ivanov

Into the woods, Wild

A Lenten Carol, ar.Darst

Karg-Elert, Lord All My Heart

Complete Morning Service

Dupre, Lamento

Processional, Call to Worship (plainsong),
Invocation, Lord's Prayer, Choral Amen,
Responsive Reading, Choral Response,
Sermonette, Scripture, Gloria Tibi.

Listen to the Lambs, Dett

Call to Prayer (minister & choir), Prayer.

Hear our prayer, Einecke

Hymn, Offering, Prayer of Dedication.

j. O Jesus Who didst suffer, Moffatt

Doxology, Presentation of Offering, Gloria

Patri, Sermon, Recessional, Benediction,

Amen, Silent Prayer, Chimes.

Bach, O Lamb of God



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• GEORGE H. FAIRCLOUGH

St. John Evangelist, St. Paul
January to March 28 Choral Music

Bach, Break forth O beauteous

Fairclough, Service in Af

Elvey, Arise shine

Woodward, Te Deum Ef

Smart, Jubilate F

Gounod, Nazareth

Cassler, Benedictus es Domine Fsm

Mendelssohn, How lovely

Bach, Jesu Joy of man's desiring

Mendelssohn, Hear my prayer

Willan, Benedictus es Domine

Harwood, Service Af

West, Eternal God is thy refuge

Martin, O come

Mendelssohn, Cast thy burden

James, I am the Vine

Fairclough, Benedicite G

Calkin, Out of the deep

Rossini, When Thou comest

Martin, Whoso dwelleth

Goss, O Savior of the world

Choir of 60 boys and men.

• DR. ALEXANDER McCURDY

Second Presbyterian, Philadelphia
March Services

*Elmore, Retrospection

Worship, Shaw

Jesu Joy of man's, Bach

**Sowerby's "Forsaken of Man"

*Bach, Our Father Which Art

Bird of Christ, Ross

Bach, Hark a Voice Saith

**Rossini's "Stabat Mater"

*Karg-Elert, Adorn Thyself

Of wynter Thorn and whyte Thorn, Purvis

Father Omnipotent, German

**Dubois' "Seven Last Words"

*Brahms, O How Faithful

Appeal of the Crucified, Stainer

**Stainer's "Crucifixion"

The morning services end with a hymn tune played on the chimes.

• HUGH PORTER

St. Nicholas Collegiate, New York

April 4, 11, 18 Services

*Franck, Grande Piece Andante

Surely He hath borne, Handel

Jesu Friend of sinners, Grieg

Barnes, 2: Finale

**Arcadelt, Ave Maria

Edmundson, To Thee O Lord

Weitz, Mater Dolorosa

I would beside my Lord, Bach

s. Ave Maria, Schubert

See O woman, Dubois

Weitz, Regina Pacis

*Borowski, Meditation-Elegy

In Him we live, Baumgartner

s. If with all your hearts, Mendelssohn

Vierne, 1: Finale

**Bach, Forty Days and Forty Nights

Bach, I Cry to Thee

Brahms, O Traurigkeit

St. Matthew Passion excerpts, Bach

s. Sheep and lambs, Homer

*Guilmant, Lift Up Your Heads

Behold your King, Hays

Blessed is He, Mozart

Widor, 1: Marche Pontificale

**Handel, Con.10: Adagio

Bach, O Sacred Head

Stainer's "Crucifixion"

Maleingreau, Tumult in Praetorium

• G. DARLINGTON RICHARDS

*St. James, New York

Victory Service

Lord hear our cry, ar.Kremser

San Min Chu I, Mao-Yuen

How blest are they, Tchaikowsky

Out of heaven, Cowen

Lord is my Light, Parker

Music represents Netherlands, Chinese

national anthem, Russia, England, America.

• DR. LEO SOWERBY

*St. James, Chicago

March Services

*Whitehead, Prelude on Gibbons Theme

Thou wilt keep him, Wesley

*Bach, Prelude Am

Jesu dulcis memoria, Victoria

Service in F, Darke

Blessed are all they, Sowerby

*Bingham, Intercession

Benedicte omnia opera F, Macpherson

Benedictus F, Darke

Jesu Word of God, Bach

*Dubois, Praeludium Grave

Benedictus es Domine Gm, Noble

How long wilt Thou, Brahms

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He's in the Army Now

• Max Edward Hodges of Des Moines had his basic training at Great Lakes Station, was sent to Bremerton, Wash., as pharmacist's mate first-class, medical corps, and promoted to specialist first-class in chaplain's office, as organist in the chapel of the new recreation center at Puget Sound Navy Yard.

"I've been quite active in entertainment at this field, including electrotone recitals on a Hammond; we've started a glee-club and are doing quite well with it, considering that all the men are so busy and the club is an innovation here."—PVT. ELDON HASSE, Air Base Squadron, Tampa, Fla.

"I enclose today's Chapel bulletin; it shows our regular Sunday service for the Protestant group. I enjoy these services a great deal, for they mean a lot to the soldiers and a lot to us who are thus helping them. I graduated from radio school here March 29 and would like to be a communications officer, but if the Chaplain keeps me here I shall teach code and continue as Post organist & choirmaster."—PVT. CHARLES H. CLARKE, Sioux Falls Air Base. Mr. Clarke's March 14 morning service:

Karg-Elert, Harmonies du Soir
O bone Jesu, Palestrina
Stainer, God so loved the world
Adoremus Te Christe, Palestrina
Bach, If Thou but Suffer God to Guide

"I'm playing a recital Sunday on a horribly-scaled 3-20—some things too big, some too small; the designer just didn't seem to know the principles of design. Howz this program for restraint? No Bach:

Handel, Largo; Water Music.
Stanley, A Fancy
Schubert, Serenade (played mit feink)
Andrews, Con Grazia
Franck, Piece Heroique
Vierne, 1: Allegro; Pastorale; Finale.

"Something new under the sun has been instigated here at Camp Roberts—a Chaplains-Clerks School specializing in two courses: Army Correspondence, under Lt. Col. Wright; Organ Repertoire and Lessons, under Cpl. Charles W. McManis. There are 27 chaplains-clerks in Camp and about a third will be studying organ. If the war lasts long enough we might develop some good organists—but I wouldn't swear to that."

"Incidentally I've rewired practically all the drawbars on the electrotone and have official orders to do it to the others in the Post."—CPL. CHARLES W. MCMANIS of Camp Roberts, Calif., who thinks T.A.O. could improve itself if it did not publish "personal letters to the Editor written in a

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most unpublishable style and not intended for publication." He's afraid it might give him "a bad reputation with T.A.O. clientele." No danger; some day the organ world will know him as we do, and like him just as much as we've done ever since we met him.—Ed.

Sgt. Virgil Fox

• gave a recital in the Washington Cathedral April 1 for the American Red Cross and the latter benefited by \$332.19 in spite of the fact that all had already made their contributions to this year's fund. The program:

Campora, Rigaudon
Bach, O Sacred Head; Toccata D;
Come Sweet Death.

Bossi, Giga
Franck's Grande Piece Symphonique
Edmundson, Elfin Dance
Middelschulte, Perpetuum Mobile
McAmis, Dreams
Andriessen, Toccata

Says the Sergeant, "Never in my life have I had anything to eclipse the Franck in this setting and on this organ. It used to take 31 minutes; now I do it in 23 and feel that the tempos are, at last, exactly right." Sgt. Fox played the Grieg Piano Concerto over the red network of N.B.C., 60-station hook-up. He is still stationed at Bolling Field, Washington, D.C., but has been promoted to sergeant.

Viola Lang

• of Guilmant Organ School faculty has been appointed to St. John's Episcopal, Jersey City, N.J.

Pietro A. Yon

• at the present writing is critically ill in a hospital in New York. April 9 he suffered a heart attack at his home, and was found on the floor, unconscious, by his sister Lina Yon, who has been with him since his wife's death some years ago. Miss Yon summoned help, but by the time the doctor arrived, his first attention had to be given to Miss Yon. The shock of her brother's condition was too great, and Miss Yon died the same day. Mr. Yon was taken to the hospital where he is still dangerously ill. His son, corporal Mario Yon, is with him. His brother, Constantino Yon, is also ill, but not dangerously so, though he will be confined to his bed for some time.

Dr. C. Harold Einecke

• of Park Congregational, Grand Rapids, has been appointed Master Craftsman in Music for the new National Arts Guild created by the "board of home missions of the Congregational Christian churches."

R. A. L. Smith

• of Forest Hills Presbyterian, Newark, N.J., has been appointed to the Methodist Church, Morristown, N.J., succeeding J. Clifford Welsh now in the armed forces.

Hans Vigeland

• and Ruth Lilian Andersen were married April 10 in the Brick Church, New York. Mr. Vigeland, graduate of the School of Sacred Music, New York, and organist of First Congregational, Great Barrington, Mass., is now a warrant officer, artillery band, Camp Claiborne, La.

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Events-Forecast

• Bethlehem, Pa.: 36th annual Bach festival, May 14-15; program April p.94.

Cleveland: Museum of Art, May 2, 9, 16, 23, 30, 5:15, Walter Blodgett recitals; 5, 8:15, Mr. Blodgett's Guild recital.

New York: May 7, 8:30, Waldorf-Astoria, 'victory concert' N.F.M.C., Dr. J.W. Erb conducting, presenting 1943 winners in young artists awards.

Mother's Day is May 9.

Grace Leeds Darnell

• June 6, 4:00, presents her annual junior choir graduation, St. Mary's in the Garden, New York. There are two graduates this year; program includes Mendelssohn's "Hear my prayer," West's "Evening Service" El' Parker's "O 'twas a joyful sound," Tallis' "All praise to Thee," Hiles' "Shadows of evening hours."

New York Guild Festival

• American Guild of Organists invites the public to its four-day festival, no cards of admission needed.

June 1, 4:30, choral evensong, St. John's Cathedral, followed by recital by John L. Baldwin; 8:00, Riverside Church, Faure's "Requiem."

2, 3:45, St. Bartholomew's, address by Dr. Leo Sowerby, followed at 5:00 by all-Sowerby recital by Searle Wright, and at 6:30, dinner in the Community House; 8:45, Pius X School, Manhattanville College, program.

3, 5:00, St. Thomas, Frank McConnell recital; 8:15, St. Bartholomew's, annual Ascension service, including the singing of Lefebvre's "Hymn to the Godhead," the H. W. Gray prize anthem.

4, 5:00, recital by Clinton Reed, place not yet determined; 8:30, St. John's Cathedral, service by massed choirs.

Joseph Bonnet

• May 19, 8:30, plays a recital in Church of St. Ignatius Loyola, New York, for the benefit of French prisoners of war, auspices of French-American Wives. Program includes Franck's three Chorales and some major works of Bach. Tickets of admission one dollar.

Making Recital a Success

• Our E. Power Biggs recital was a great success. On a sub-zero night 330 tickets were taken at the door and there were many more sold. The local paper gave the recital the best of publicity, with all items on the front page save one, on the society page. The Editor even mentioned it in his column. Mrs. Moon [choirmaster; her daughter is organist] has a good sense of showmanship so the lighting, programs, etc., were nicely done. Mr. Biggs was all that you said he would be, as you can see from the critique [16", all high praise, written by an F.A.G.O.]—C. A. VAN BUSKIRK.

Getting that Job

• The Catholic Choirmaster, March issue, says that Joseph Bonnet to secure appointment to St. Eustache, Paris, had to accompany Gregorian at sight and improvise a prelude to it on the same melody and in the same mode; improvise a four-part fugue on a given theme; improvise a sonata first-movement on a given theme; and of course play an organ piece, selected from among fifteen suggested by the committee.

George A. Burdett

• died March 25 at his home in Dennis Port, Mass., after a long illness. He was born in Boston in 1856, graduated from Harvard in 1881, spent seven years in Europe, was organist of South Church, Boston, for many years, and of Harvard University where he continued for a long time in association with the music department. He is survived by three daughters.

Sergei Rachmaninoff

• died March 28 at his home in Beverly Hills, Calif. He was born April 1, 1873, at Oneg, Novgorod, Russia, studied in the St. Petersburg and Moscow conservatories, composed his Csm Prelude at the age of 20, made his first American tour as pianist in 1909, came to America to live in 1918, became a citizen Feb. 1, 1943. He is survived by his widow (nee Natalia Satin whom he married in 1902) and their two daughters.

Fanny Spence

• died April 9 in a hospital in New York, aged 75. She was born in Newburgh, N.Y., and began playing the organ at an early age; for the past forty years she taught in Miss Spence's School for Girls.

Ernest R. Voight

• died March 31 in the hospital at Montclair, N.J., after a brief illness, aged 56. Born in West Orange, N.J., he was the grandson of the founder of G. Schirmer Inc., graduated from Princeton University in 1908, and entered the music-publishing field, first with Winthrop Rogers, later Boston Music Co., and since 1929 with Associated. He is survived by his mother and widow.

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August Maekelbergh

August Maekelbergh

American Composers Sketch No. 58

• Mr. Maekelbergh was born Jan. 15, 1909, in Ostende, Belgium, finished highschool there, studied music in Notre Dame College, Ostende, and graduated from the Royal Conservatory, Ghent, Belgium, in 1925, winning first-prize. His organ teachers were Alphonse Verschelde and Leandre Villain; piano, Maxime Vanneste, Leon Metdepenningen; theory, Louis Aerschot, Roels, and d'Hoedt. He continued his studies in the Institute of Musical Art, Detroit, earning his Mus.B. in 1939, Mus.M. 1941. He came to America in 1932, became a citizen in 1937. He is a bachelor.

His first church was St. Dominic, Ostende, 1925, and in America he was organist of various churches in Michigan prior to his 1942 appointment to Church of the Messiah (Episcopal), Detroit, where he plays a 3-27 Hutchings-Votey and directs an adult chorus of 30, boychoir of 22, children's choir of 33, with two solo voices, five rehearsals a week.

He has done much literary work on music subjects and lectured, his specialties being Gregorian and, of all things, phonograph recordings. He writes a weekly column on music for the Detroit Free Press and directs the choir of Mercy College of Nursing, Detroit. He took his A.A.G.O. in 1940,

F.A.G.O. in 1941. For the 1937-38 seasons he gave daily radio recitals over WWJ, though he "was allowed to play only one true organ composition a day"; but since he was "one of the species of homo sapiens which likes to eat fairly regularly, couldn't live without eating, and besides there were a great many organists walking the streets, I did what I was told. Not that I am apologizing . . . that period taught me more . . . than years of college training could have done."

All of which may be one reason why his Triptych, the composition which induced this presentation here, has such high musical qualities.

Published organ works:

De Profundis Clamavi

Triptych:

Dawn Again

Softly Along the Road

Twixt Darkness and Light

All are by Gray, the first now in process of publication. In manuscript are:

Scherzo-Improviso, composed for E. Power Biggs; and

Sonata I, in three movements: Who Would Fardels Bear, When the Soft Dews, Scherzo.

And, for the fourth time in these current sketches, it is admitted that the excellence of current compositions (Triptych in this case) inspired the presentation. In a day when cacophony is produced without limit and without meaning, it is wholesome to recognize that better school of composers whose music is modern in every particular and yet far from messageless.

Conflicting Viewpoints

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

- DR. MARSHALL BIDWELL
Carnegie Music Hall, Pittsburgh
Bach Program
A Mighty Fortress
Deck Thyself My Soul
Now Rejoice Together
Fugue Ef
Jesu Priceless Treasure
Cello Suite 3: Bourree
Fantasia & Fugue Gm
Come Sweet Death
Son.1: Allegro
Siciliano: Fugue a la Gigue.
• E. POWER BIGGS
Gary Methodist, Wheaton
Handel's Concerto Bf
Bach, Sheep May Safely Graze
Toccata & Fugue Dm
Haydn, Air with Variations
Purcell, Trumpet Voluntary
Liszt, Ad Nos ad Salutarem
Schumann, Canon Bm; Sketch Df.
Sowerby, Fantasy for Flutes
Alain, Litany
Karg-Elert, Reed-Grown Waters
Dupre, Christmas Variations
• JOSEPH BONNET
Art Museum, Worcester
*Buxtehude, Prelude-Fugue-Chaconne

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whose first season of recitals under LaBerge management is reported in these pages.

- From God I Ne'er will Turn
Marchand, Plein-Jeu
Byrd, Misericordia
Bach, Fantasia G
Mendelssohn's Sonata 2
Ropartz, Breton Theme
Diggle, Triumph Song
*Hofhaymer, Fantasia On Freudt
Titelouze, Ave Maris Stella
Scheidt, Cantilena Anglica Fortune
Bach, Fantasia & Fugue Cm
Schumann, Sketches Gm, Bf.
Boely, Andante con Moto Gm
Guilmant, O Filii et Filiae
Shelley, Spring Song
Bonnet, Chant de Printemps
- CHARLOTTE LOCKWOOD GARDEN
Crescent Ave. Presb., Plainfield
American Program
Dickinson's Storm King Symphony
Closkey's Fireside Sketches
Sowerby, Requiescat in Pace
Edmundson, From Heaven High
- ALEXANDER SCHREINER
Eaton Auditorium, Toronto
Bach, My Heart is Filled
Toccata-Adagio-Fugue C
Prelude & Fugue Ef for Pedals
Vienne, 2: Chorale; Scherzo.
Biggs, Toccata
Schreiner, Morning Fancies
Nevin, Nightingale
Vienne, 6; Finale
- GEORGE L. SCOTT
Illinois Wesleyan University
First of Spring Series Concerts
Franck, Priere
Bingham, Atia
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Diffusa est, Nanino
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Clarence Watters

Du Mage, Grand Jeu

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Begue, Noel

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Widor, 5: Adagio; Allegro Vivace.

Watters, De Profundis: Largo; Allegro.

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Sheep May Safely Graze

Son.5: Allegro

Bernard, Fantasia & Fugue F

Bonnet, Reverie; Caprice Heroique.

Stoughton, Cyprian Idyl

McKinley, Cantilene

DeLamarter, Carillon

Vierne, 3: Finale

Mr. Self

Purcell, Toccata A

Clerambault, Prelude Dm

Bach, When in the Hour; Credo.

Couperin, Elevation

Felton, A Little Tune

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- *Purcell, Trumpet Tune & Air de Grigny, Recit de Tierce
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- Bach, Toccata-Adagio-Fugue C
- Four Choralpreludes
- Karg-Elert, Symphonic Choral Abide
- Vierne, 2: Scherzo
- Edmundson, Gargoyles; Pange Lingua.
- Dupre, Fugue Gm
- *Karg-Elert, Symphonic Choral Abide
- Vierne, 2: Scherzo
- Berceuse; Divertissement.
- Ducasse, Pastorale
- Edmundson, Gargoyles
- Simonds, Prelude As Now the Sun's Jepson, Pantomime
- Liszt, Fantasia & Fugue on Bach
- *Bach, Toccata-Adagio-Fugue C
- Three Choralpreludes
- Ducasse, Pastorale
- Liszt, Prelude & Fugue on Bach
- Edmundson, Pange Lingua; Gargoyles.
- Simonds, Prelude As Now the Sun's Sowerby, Toccata
- *Bach, Toccata-Adagio-Fugue C
- Five Choralpreludes
- Ducasse, Pastorale
- Edmundson, Gargoyles; Pange Lingua.
- Vierne, 2: Scherzo

Simonds, Prelude As Now the Sun's Sowerby, Toccata

First program was in a conservatory, second in a museum, third for an A.G.O. chapter, fourth for Casavant Society. The make-up shows, roughly, 32 compositions played, 16 of them repeats (not counting the choralpreludes of Bach). American composers were represented in 5 compositions played 13 times, a good record.

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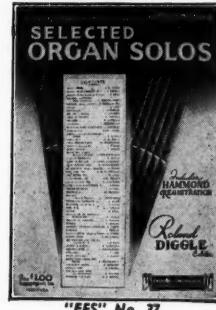
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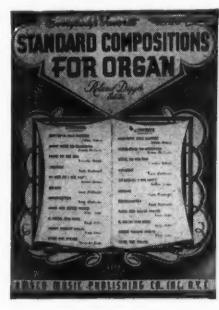
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Everett Titcomb*American Composers: Sketch No. 51-8*

• In November 1939 these pages dealt with Mr. Titcomb's works, but the high artistic value of his latest compositions warrants this revised article.

He was born June 30, 1884, in Amesbury, Mass., completed highschool there and turned to music, studying organ with S. B. Whitney, other branches with T. P. Currier. His first position was St. James, Amesbury, 1900, followed by Church of Messiah, Auburndale, 1903, Christ Church, Andover, 1909, St. John Evangelist, Boston, 1911 to the present; the organ is Hook-Hastings, choir a chorus of 41 volunteers; at Christ



Everett Titcomb

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• The New York F.M.C. annual contest gave first place in the unison section to St. Mary's, Auburndale; two-part, First Methodist, Flushing; three-part, Middle Collegiate, New York. The contest was conducted as a service under the supervision of Grace Leeds Darnell, chairman of religious music, New York F.M.C.

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**This month's
PROGRAMS**

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- ROBERT BAKER
Highlands Church, White Plains
May 9, 4:00
Classic Times

*Marcello, Psalm 19
Vivaldi, Adagio
Rinck, Rondo for Flute
Bach, Capriccio on Departure

In Ensemble
Handel's Sonata D, violin & organ
Modern

Schroeder, Three Short Intermezzos
Langlais, Nativity
Farnam, O Filii et Filiac
Organ in Church Music
Bach, Three Choralpreludes
Buxtehude, My Jesus is My Lasting Joy
Karg-Elert, Fugue-Canzona-Epilogue

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Buxtehude is a solo-cantata for soprano, two violins, organ; Karg-Elert is for organ, violin, and women's voices. Program opens the newly-installed 3m Moller, formerly in a Montclair residence.

- JOHN S. GRIDLEY
First Presbyterian, Cumberland, Md.
Fifth All-Bach Recital
Fugues in C, D, Gm, Cm
Fantasia C
Fantasia with Imitation Bm
Fugue, Fantasia, Fugue, Prelude, all in G
Prelude Am, Fugue Cm, Fugue Bm
Fantasia G, Prelude C
Eight Little Preludes & Fugues
Fugue Gm
Fantasia & Fugue Fragment Cm
Unfinished Fantasia C
Pedal Exercitium Gm
Two Fugues Dm
Bach's Art of Fugue

As already stated in these pages, Mr. Gridley is playing one all-Bach program every year for twelve years in his complete-Bach series. This year's program will take two hours and forty minutes.

- EDWIN ARTHUR KRAFT
Lake Erie College, Painesville
May 19, 7:45
Bach, Toccata & Fugue Dm
Mozart, Quartet F: Adagio

Noble, Introduction & Passacaglia
Vierne, Westminster Carillon
Franck, Prelude-Fugue-Variation
Whitford, Nun Danket Alle Gott
Hure, Noel Communion
Schubert, Ave Maria
Mulet, Carillon-Sortie

- CLAUDE L. MURPHREE
University of Florida, Gainesville
May 2, 4:00
Annual Piano-Concerto Program
Kasschau's Juvenile Concerto C
Mama-Zucca's Concerto Ef
Beethoven's Concerto Cm
Liszt' Concerto Ef

Another Organist Preaches

• Frederick Stanley Smith, First Baptist, Raleigh, N.C., Jan. 31 took the preacher's part in the evening service and gave the congregation a sermon on the History of Hymntunes, dealing with Gregorian, Lutheran, early Anglican, and modern, the choir singing two examples of each. Says Mr. Smith: "I even mentioned the congregation in the southern part of Wales that sang:

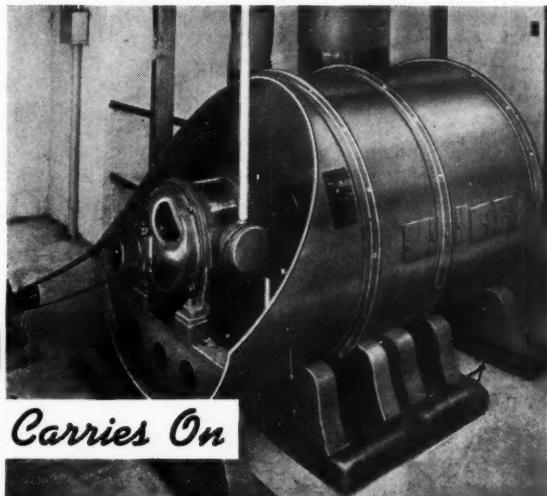
'We are the chosen few.'

The rest of you are damned.

There may be room in hell for you,

We don't want heaven crammed.'

I believe I can report that a good time was had by all."



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P—PISES: Percussion not included.
DIVISIONS h—harmonic
A—Accompaniment hc—high C*
B—Bombardre l—languid
C—Choir m—metal
D—Antiphonal m—mouth-width
E—Echo mc—middle C*
F—Fanfare o—open
G—Great pf—prepared for
H—Harmonic r—reeds
I—Celestial rs—repeat stroke
L—SoLo 2r—two rank, etc.
N—String s—scale
O—Orchestral s—sharp
P—Pedal s—spotted metal
R—Gregorian s—stopped
S—Swell sb—stopped bass
T—Trombone ss—single stroke
U—Rueckpositiv t—tapered to
V—Positif t—tin
Y—Sanctuary t—triple
VARIATIONS te—tenor C*
h—harp u—cut-up
h—hearded uc—upper C*
h—brass ux—unexpressive
bc—bottom C* w—wind-pressure
c—copper w—wood
c—cylinders wm—wood & met.
cc—cres. chamber z—zinc
d—double —“wind pressure
f—flat “—diam. of pipe
fr—free reed “—pitch of lowest
h—halving on pipe in the rank
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*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c¹ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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